

THE

COLONIAL NEWSLETTER

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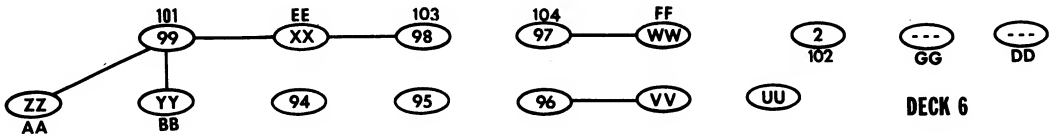
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J.C.Spilman, Editor

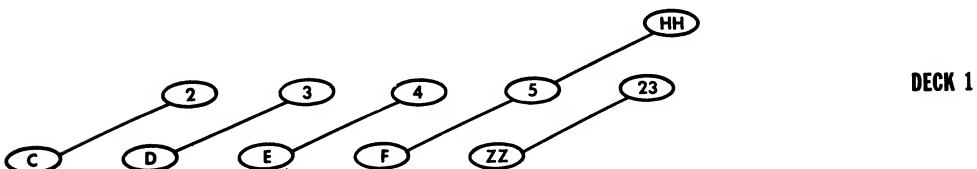
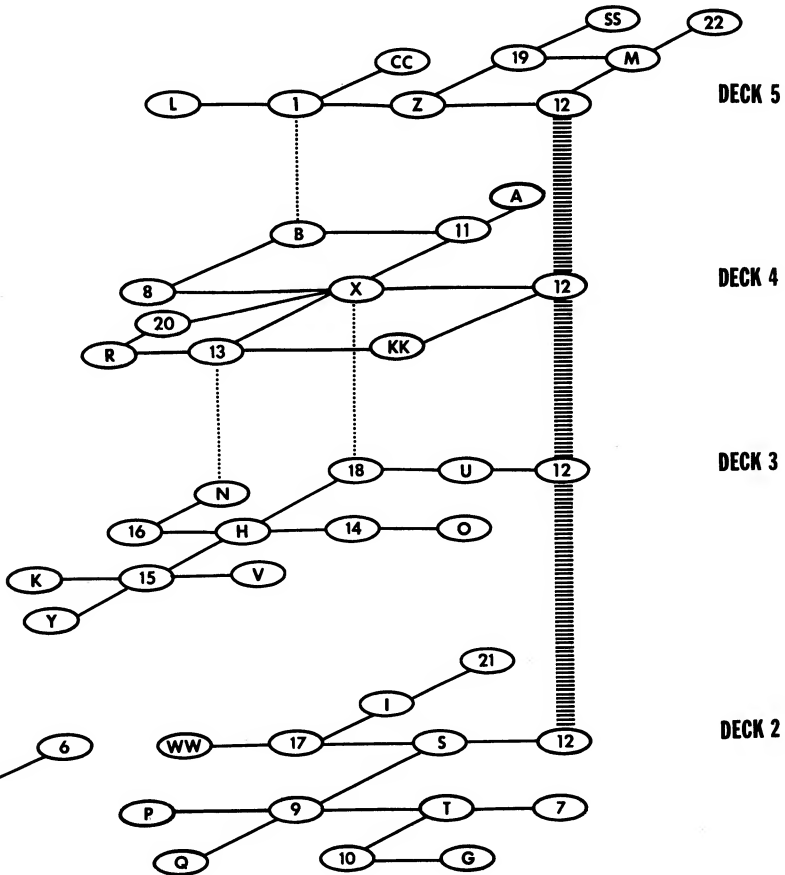
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ISOMETRIC DIE
INTERLOCK
CHART
of the
FUGIO CENTS
of
1787



* COMMENTS ON THE FUGIO CENTS OF 1787 *An Isometric Die Interlock Chart

The purpose of most numismatic die interlock charts is to present in graphical format the various combinations of dies used with each other during coinage production. Conventional charts are little more than a pictorial representation of data already available in tabular form and as a result their usefulness for any other purpose is very limited.

For a die interlock chart to be really useful as a research tool, it should present an arrangement of the die varieties that is in consonance with existing diesinking and coinage theory, and - additionally - points the direction for new ideas or lines of study. It is a fact of science that relevant data when properly presented in graphical format can be extrapolated toward new information and conclusions regarding the phenomenon that is plotted. If scientific problems can be solved by graphical analysis, it is reasonable to suppose that numismatic problems will lend themselves to the same sort of treatment. Every coinage series is the product of man's planned effort, as opposed to random activity, and it follows that a properly constructed die interlock chart could conceivably reveal unsuspected information regarding the coinage under investigation.

It was with these thoughts in mind that I constructed the isometric (three dimensional) die interlock chart for the Fugio Cents of 1787 as illustrated on the frontispiece of this issue. I initially developed the chart in 1968 and privately distributed it to a number of individuals having a deep interest in the Fugios. The chart incorporates the attribution system developed by Mr. Eric P. Newman in his "Varieties of the Fugio Cent" published in 1952, earlier attribution systems of S.S.Crosby and the unpublished systems of F.C.C.Boyd and Damon Douglas having been superseded by that of Mr. Newman.

In this isometric die interlock chart we have a situation somewhat similiar to a panel game that I recall from the grand old days of radio broadcasting where a panel of "experts" -- presented with the answer to a question -- was required to formulate the best question to fit the answer. For example, suppose that the answer were - 9 W - the question might have been " Tell me Dr. Wagner, do you spell your name with a V ?". So - here we have an isometric die interlock chart of the Fugio Cents of 1787 containing, hopefully, many answers to as yet unformulated questions.

The chart separates the regular issue of Fugio Cents into five different layers or decks arranged one above the other, and pictures the Obverse No. 12 as existing simultaneously on each of the four upper decks, each one being inter-connected by a heavy vertical dotted line. I have designated this die as the travelling die - that is to say that it might be considered to have traveled up and down from deck to deck to be used in conjunction with other dies located on the various decks. To "travel" this die might also be considered as having

been used at different physical locations, or at different points in time. Other possibilities suggest themselves, however, one of the more fascinating being the possibility that the coinages from more than one die are all attributed today as being from Obverse No. 12. We are aware that Abel Buell experimented with dies produced from composite hubs having all lettering as well as the central device on the hub (during his early production of the Connecticut Coppers) and it is not unreasonable to speculate that he may have developed the process to a degree where he produced dies the issue from which are not readily discernable one from another, for the Fugio series. I am not making a firm claim for this in the case of the Obverse No. 12 die, but am simply pointing out that it is a very real possibility along with the other theories mentioned earlier and indicates that a meticulous examination of Obverse No. 12 is needed.

There can be little question that the Club Ray Fugios are in a class by themselves(*1) all having been sunk from a damaged hub and incorporating letter punches on their obverses differing from those used for the Fine Ray Fugios, together with other differences in workmanship. I have placed the Club Ray Fugios on Deck No. 1 where their isolation and interlocking simplicity make it clearly evident that they represent some circumstance significantly different from the Fine Ray Fugios.

The other regular issues of Fugios, the Fine Ray Fugios, are grouped on decks 2, 3, 4 & 5. The lightly dashed lines between these decks indicate an inter-deck variety interlock. The solid lines on the decks indicate intra-deck interlocks, the sort usually considered on common die interlock charts.

The uppermost deck, Deck No. 6, contains the "New Havens", "Patterns" and other "dies of uncertain origin". As we know from earlier studies (*3), the only relationship of any of these to the regular issue of Fugios is their probability of having been produced from transfer hubs raised from a genuine Fugio die discovered in the year 1858 by fourteen year old C. Wyllys Betts. These specimens were discussed in the reference study and I have omitted them from the present article. On Deck No. 6 -- only -- the die attributions of Eric P. Newman are shown external to the ovals, the attributions within the ovals are those of Damon Douglas. in order to be consistent with the reference study.

Now, having developed this unusual die interlock presentation, what answers does it suggest that might lead toward new questions and ideas? One has already been postulated regarding the Obverse No. 12 die. As a first approach toward developing questions we must consider some of the unusual characteristics of each of these decks. We have already mentioned the Club Ray varieties located on Deck No. 1.

Deck No. 5 for example contains all but one of the varieties exhibiting upset reverses -- that is, reverses rotated 180° from the normal die juxtaposition of obverse to reverse. This indicates something very unusual associated with the specimens in this group. The one exception is variety 15-K which is located on Deck No. 3.

Deck No. 4 contains most of the very common varieties of which seven (out of nine) were discovered together in large quantities in the Bank of New York Hoard in mint state condition. (*2) . The two varieties in this hoard that were present in very small quantities were varieties 9-P and 9-S, and both appear Deck No. 2. The only disorderly feature that seems to upset the overall arrangement is the combinations associated with Reverse X. This reverse, like Obverse 12, has six combinations with other dies, but only one is an inter-deck combination. Remarkably, Reverse X combines with every obverse on Deck No. 4 forming a series of closed polygons radiating from the X reverse, an arrangement found on no other deck. Reverse A, itself an anomaly among the Fugios with its UNITED above and STATES below configuration, attaches itself like an afterthought at the outer edge of one of the polygons.

Deck No. 3 contains varieties that are much less common than those on Deck No. 4. There were no Deck No. 3 varieties discovered in the Bank of New York Hoard. Perhaps these two decks should be considered as a single deck; however, there seem to be some good reasons for not combining them, the best one being the natural separation that occurs in the arrangement. This is just the way they are!

With the exception of the remarkable four-deck connection of Obverse 12 there are only three other inter-deck interlocks. These are 13-N (deck 4 to 3), 18-X (also deck 4 to 3) and 1-B (deck 5 to 4). These are indicated by the lightly dotted vertical lines. Consider variety 13-N, I could have placed Reverse N on Deck No. 4 instead of on Deck No. 3, but the decision to place it as shown was on the basis of rarity. 13-N is a much rarer combination than either 13-R on Deck No. 4 or 16-N on Deck No. 3, so 13-N was selected for the inter-deck split. Likewise inter-deck interlock 18-X is a very weak link on the basis of rarity, while both 18 and X are tightly locked into their respective decks. Generally speaking, I would not consider current rarity as valid criteria as there are so many unknown variables that must be involved over their two hundred year history -- well, almost two hundred years! However, the chart itself suggests that current rarity may indeed be a legitimate factor!

These inter-deck interlocks had a lot to do with the intra-deck layout of the varieties on Deck Nos. 3, 4 & 5. It took quite a bit of experimentation to get them to work out as shown, and there are some other patterns that may fit just as well; however, the intent was to obtain a pattern with as much symmetry as possible in all three dimensions. The orientation of individual die varieties within each deck is more or less arbitrary except where an inter-deck combination is involved. In general, positioning was selected in a manner that appeared to keep the arrangement orderly and closely grouped.

Deck No. 2 is perhaps the most startling of all in its implications. I have generally thought of these varieties as exhibiting some of the most amateurish workmanship

of all the Fine Ray Fugios; in particular, the handwork on the lettering WE ARE ONE on the reverses. These differences are quite apparent when any of these reverses are compared with those on Decks 3, 4 or 5. The letters are very deeply sunk into the dies and even their shapes seem different although their dimensions are almost identical to those on other Fine Ray reverses. The W in WE appears heavy and of truncated form, and the A in ARE is almost always filled in solid. But here is the surprise - this workmanship is identical to that found on the Club Ray reverses and the implication is that this group of varieties located on Deck No. 2 actually are a part of the Club Ray Fugio family even though their obverses exhibit the fine ray structure. I believe that it is reasonable to assume that the varieties on both Decks 1 & 2 are the result of some common consequence and must be studied accordingly. So, whatever the unusual circumstances that attended the production of the Club Ray Fugios, the Fine Ray varieties on Deck No. 2 are a part of that story.

Another manner in which this chart might be useful could be in the prediction of as yet undiscovered die combinations. I have always suspected from the clicking marks that Reverse A (on Deck No. 4) might have been used in combination with some die other than Obverse No. 11. The chart indicates that the most probable die would be Obverse No. 12 for an intra-deck combination, or Obverse No. 19 for an inter-deck combination. Or, if we were to demand that exact geometrical symmetry obtain for all pieces in this deck, then we would have to anticipate an unknown obverse die.

In a future group of comments I will cover some other features of these Decks such as the relationships of order of striking, hubbing sequence, multiple offset striking and other phenomena too lengthy and detailed to be included in this initial discussion of this theory of decks in numismatics. I hope that this concept will prove to be both interesting and useful to our Patrons as well as something new to the science of numismatics. As always, your opinions and suggestions will be appreciated by the writer.

J.C.Spilman

References:

- (*1) The Colonial Newsletter (CNL), Serial No. 18, Vol.6, No. 4 January 1967. "The Club Ray Fugios", pps. 38 - 42.
- (*2) CNL, Serial No. 20, Vol. 6, No. 6, July-September 1967 RF-3, "The First American Cent", pps. 35 - 56.
- (*3) CNL, Serial No. 24, Vol. 7, No. 4, December 1968 "The New Haven Restrikes", pps. 39 - 43. Figure A, p.44.



CONNECTICUT COPPERS

EDWARD R. BARNESLEY



NICKNAMED CONNECTICUTS



Just about every series of American coinage has had nicknames applied to certain of its popular issues, and the Connecticut coppers are no exception to the amateur collector's compulsive desire to identify adjectively those peculiar coins distinguished by either conspicuous die break or unusual design. As non-numismatic as such procedures are, nevertheless, many of these designations are now recognized as "types" inasmuch as they have been so called ever since publication of early works on the subject a century or more ago, and these nicknames cannot be ignored now by any serious student of the series. At least thirteen of these adjectival types are pretty clearly established today, some of them being listed in such popular references as Yeoman's "Guide Book of United States Coins". So for record purposes we have grouped them into three categories according to whether they were nicknamed from die break, obverse design or reverse design, as follows:

- | | |
|----------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Die Break | <ul style="list-style-type: none"> (1) DOUBLE CHIN, Miller Obv. 1 of 1786 (2) HORNED BUST, Obv. 4 of 1787 (3) SNIPE NOSE, Obv. 33.28 of 1787 |
| Obverse Design | <ul style="list-style-type: none"> (4) NEGRO HEAD, Hair Brushed Downward, Obv. 4.1 of 1785 (5) NEGRO HEAD, Hair Brushed Backward, Obv. 4.2 of 1785 (6) ROUND HEAD, Obv. 2.1 of 1786 (7) MUTTON HEAD, Obv. 1.2 of 1787 (8) LAUGHING HEAD, Obv. 6.1 of 1787 (9) SIMPLE HEAD, Obv. 6.2 of 1787 (10) HERCULES HEAD, Obv. 5.3 of 1786 or Obv. 7 of 1787 (11) CHILDISH FACE, Obv. 13 of 1787 |
| Reverse Design | <ul style="list-style-type: none"> (12) TOPLESS LIBERTY, Miller Rev. C of 1787 (13) SKELETON HAND, Rev. T.2 of 1787 |

Each of these is discussed and illustrated by enlarged photographs on the following pages.

(1) DOUBLE CHIN, Miller Obverse 1 of 1786



In 1859 Dickeson gave a picturesque description of this die as follows: "The effigy presents a very ludicrous appearance, all natural lines of the human form having apparently been disregarded. The chin is double, the lower portion being offensively square, and the eye a mere round dot, regardless of proportion." Both Crosby and Miller repeat that the die was rudely cut, and the bust had "heavy features and a double chin". However, it was not until recent years that the die became specifically known by the name Double Chin, as witness, for example, the Stack auction catalog of December 14, 1963 (Lot No. 335). It should be noted that the above descriptions apply only to late strikings of the die, after the nose had sunk completely from the profile of the face. The accompanying illustration of an early striking shows how the break started out as a small flake below the lower jaw at its intersection with the neck line, and then it developed into a massive lump which does indeed resemble a double chin, "the lower portion being offensively square".

(2) HORNE D BUST, Miller
Obverse 4 of 1787

Perfect Die



Early Chip



Late Die State

In 1875 Crosby was the first to apply the nickname Horned Bust to this die. Hall in 1892 said the die had a "Break near center of left field; later showing a continuous horn-like projection from front of mail near throat." Miller pointed out that the die was much rarer in the perfect state than it was with the Horned Bust break. Small breaks are also much rarer than large breaks. The illustrations show three examples of the innumerable progression of die break enlargement which resulted from continued strikings from this flawed die.

(3) SNIPE NOSE, Miller
Obverse 33.28 of 1787

In 1892 Hall described this die as having a "Break from second N to back of head, later continued through head and extremity of nose to milling."

Subsequent to the republication of this die break by Miller in 1920, the nickname Snipe Nose became aptly applied to this die, as witness for example, the MANA auction catalog of Oct. 21, 1961 (Lot No. 1216).



(4) NEGRO HEAD, Hair Brushed
Downward, Obverse 4.1 of 1785



(5) NEGRO HEAD, Hair Brushed
Backward, Obverse 4.2 of 1785



Crosby in 1875 nicknamed one of his three varieties of Obverse 4's, "African Head, a large head with wreath of six leaves." In 1920 Miller differentiated two varieties of African Heads, and described them as follows: "Obv. 4.1, Hair brushed downward. The usual variety of the Negro Head. Obv. 4.2, Hair brushed back. The rare variety of the Negro Head." Two 1787 dies had previously been designated by this same nickname, but fortunately it was not continued, so no conflict in terminology occurs. In 1859 Dickeson had said that his No. 10 of 1787, consisting of two varieties, was extremely rare, "being familiarly known as the Africanus or negro head." It is now impossible to attribute these dies because

their legend punctuation recorded by Dickeson is incorrect. Dickeson said there was still another 1787 die, No. 84, which resembled a negro's visage, but here again it cannot be attributed from the legend punctuation he gives for it. He said the die is "Very curious in the representation of the hair, which resembles the negro's, hence called Woolly Head." Dickeson also stated that his No. 26 of 1788 "may be determined by the large head, irregular features, and eyes and lips protruding like a negro's. The laurel leaf, forming the wreath, is very large, and the hair is indicated by a series of oblong dots." Fortunately, the nickname Negro Head did not become attached to any of Dickeson's 1787 or 1788 dies, because Crosby used it later for 1785, a designation that has remained well established for the past hundred years.

(6) ROUND HEAD, Miller Obv. 1.2 of 1787



In 1859 Dickeson said that this die "Bears the appellation of the round head, the features being quite small and delicately proportioned. The hair is brought out artistically, and the wreath around the head is well arranged." Neither Crosby nor Miller, however, continued to apply the nickname Round Head to this die.

(7) MUTTON HEAD, Miller Obv. 1.2 of 1787



Common Variety



Rare Variety

The first nickname of this die was Bull's Head, which was taken, no doubt, from the common name applied contemporaneously to the early 19th Century coinage of George III which showed the laureate head of the monarch as being fat, old and senile, hence the British cognomen for these issues was "Bullhead" or "Bull's Head". Anyway, in 1859 Dickeson said, "The obverse of this die [his No. 76] must have been rough, and the effigy out of proportion to the planchet. It is known as the Bull's Head." In 1875 Crosby renamed the die, saying: "The largest head [found upon coins of Connecticut] is known as the mutton head. It has a wreath of eleven medium leaves, and is very seldom found in fine condition." In 1892 Hall supplied a third name for this die. He called it: "The largest head of the year. Mutton Head. Head of Gov. Bradford. Bull's head, No. 76 Dickeson." The new name for this die may have been suggested by a fanciful resemblance of the bust to a portrait of William Bradford, 1590-1657, the second governor of Plymouth Colony. In 1920 Miller dropped the use of Bull's Head, and carried forward only the nicknames Bradford Head and Mutton Head. It should be noted that this die actually occurs in two distinct varieties which should be numismatically identified one from the other by different numerical designation. In the common phase, all legend letters are very lightly sunk, which is probably why Crosby said that the variety is seldom found in fine condition.

Even when occurring in well struck specimens, the E does not show at all; both N's have their right hand bars missing; and only half of each O shows. The first O

resembles a left-hand parenthesis, and the second O resembles a right-hand parenthesis. In the rare phase of this die, the legend is deeply sunk, so that each and every letter is distinct and clearly formed. Only a few 1.2-C's and the four know 1.2 - mm's are of the latter variety. Some students have contended that those rare specimens with fully legible legends are simply later die states, but the present writer disagrees with this theory. See the accompanying illustrations.

Concerning the manufacture of Muttonhead 1.2-C's, the New Netherlands auction catalog of June 19, 1958, Lot No. 84, said: "The workmanship is not that of Atlee, nor yet of Abel Buel, and we are inclined to think it a contemporary imitation."

* See Editor's Note -- Page 392 *

(8) LAUGHING HEAD, Miller
Obverse 6.1 of 1787



(9) SIMPLE HEAD, Miller
Obverse 6.2 of 1787



These two Obverse 6's of 1787, either hubbed from the same device punch or hand cut, illustrate the futility of using nicknames instead of numismatic designation. One die is termed Laughing Head, and its near-twin bears the appellation Simple Head, even though neither face is actually depicted in a more "Laughing" or "Simple Looking" pose than the other one is. So which is which, and why? Miller said that 6.1, the commoner die, was the Laughing Head, while 6.2, the rarer die, was the Simple Head or Outlined Head. However, the outline of the profile of the face, from bottom of neck to top of forehead, is very much stronger in 6.1 than it is in 6.2. Therefore, it is the present writer's contention that Outline Head would be better applied to the first die, if such nicknames must be continued

in the literature. In 1859 Dickeson described his die No. 8 as follows: "The head small and round, facing to the left, and the hair a series of continuous small lines. The fillet terminates in a bow, in the center of which there is a circular ring. This type is quite thin, the lightest, we believe, coined in this year. It is known as the laughing effigy piece." Crosby was the first to recognize that there were two varieties of this die. He said in 1875: "The more common of these dies is known as the laughing head; it is a small head with nine broad leaves, very sharply outlined. The head upon the other die has a very simple expression. The first of these [Obv. 6.1] is not very rare, but the last [Obv. 6.2] we have seen but two impressions."

(10) HERCULES HEAD, Miller Obverse 5.3 of 1786 or Obverse 7 of 1787



In 1859 Dickeson, describing this die, said: "the workmanship differs from any of the whole series, [i.e., other Obverse 5's of 1786] the die being deeper, and hence the muscular development of feature surpasses any other issue. To distinguish it, I have called it the type Hercules." Crosby was the first to recognize that the die was used biennially. He called it: "Hercules - a deeply cut head with scowling face; the same die is found in 1787." On Plate V he illustrated this die interlocked with both Reverse G of 1786 and Reverse I of 1787. Hall continued to use the Hercules Head nickname. Miller described the die simply as "Hercules Head. Scowling face, neck thick, chin rectangular."

(11) CHILDISH FACE, Miller Obverse 13 of 1787



Crosby described this die in 1875 as having, "A childish face." Neither Hall nor Miller, however, continued the use of this nickname.

(12) TOPLESS LIBERTY, Miller Reverse C of 1787



The topless Liberty engraved on this die is indeed unique among the 193 known Connecticut reverses. This female figure, dressed in the haute couture of the Court of Louis XVI, wears a combed wig, and an ankle length gown with full skirt fitted with three-quarter length flared sleeves, and square neck bodice cut well below the bosom. A stole is draped over her right shoulder, under her left arm, and across her lap in such a way as not to screen her bare chest. There she sits on top of the world, a proud "Emblem of Liberty with an olive branch in her hand" as called for by the Connecticut legislature which specified the reverse design of their copper pieces. Ladies with undraped bosoms have appeared on many issues of

U.S. Currency, but whenever they were engraved on U.S. coins, trouble always ensued. For example, the beautiful Amazonian pattern coinage of 1872 was never accepted, although William Barber's Seated Liberty exposed only half the nudity displayed by her Connecticut counterpart. The first Standing Liberty quarters were also engraved with undraped bosoms, but they were considered entirely too risqué. So even before the coinage year of 1917 was finished, the die was altered so that the topless lady was protectively encased in a vest of armor. Connecticut Reverse C of 1787 remains, therefore, the only die of Topless Liberty design used on any Early American coinage, or for that matter, on any United States coin.

(13) SKELETON HAND, Miller Reverse T.2 of 1787



Both Hall and Miller used the nickname Skeleton Hand in describing this die, but actually many other 1787 reverses exhibit the same physical anomaly to a better degree, such as k.5 or GG. See the illustrations of Reverses T.1, T.2 and T.3 in THE COLONIAL NEWSLETTER, Serial No. 17, page 23.

* EDITOR'S NOTE:

In cooperation with Ned Barnsley, ye editor has made a detailed study, using photo-optical techniques, of the Mutton Heads and the results of this study are presented here. Some modern writers have stated that the rare variety -- the one with the perfect legend letters -- is a "repunched" die with the imperfect letters of the original die having been strengthened by repunching after a considerable number of specimens had been struck from them. My conclusions are that this is not at all the case, but that almost the exact reverse is the true situation and that the original die state is the one having the perfect lettering in the legend.

It appears that the die sinker who made this die was a reasonably skilled craftsman in the art of metalworking and engraving, but was not artistically skilled in the subtle requirements of die sinking as regards the degree of relief of the central effigy. As a consequence, he produced initially a die with the central figure much too deeply cut to produce a coin struck up to full relief. After a number of tries to get a good impression -- attempts which included very heavy striking --

he abandoned this approach and instead lapped the die to remove metal from the field, thus reducing the overall depth of the central effigy in the die. But, he went too far -- so far in fact that he removed considerable portions of the legend letters. Had all these legend letters been uniformly sunk into the die they would have all faded out in a uniform manner, if at all. However, they were not uniform in depth or vertical alignment. The E in CONNEC was not as deeply sunk as the other letters and was totally removed from the face of the die. Since the right edges of the O in AUCTORI and the two N's in CONNEC are missing we know that these three letters were sunk using letter punches held slightly to the right of vertical (relative to the die face) and I conclude that the die sinker was right handed, having this tendency to tilt the puncheon in the direction of his hammer hand.

The detail in the central figure on coinage specimens having the imperfect legend is considerably improved, indicating that the die sinker achieved his objective at the expense of ruining the legend letters. By the time he recognized his new problem he may well have rehardened the die thus precluding his deepening the imperfect letters by repunching, and so continued his production of the coinage with the imperfect legend.

At present I cannot say exactly what process was used to lap a die during the late 1700 era; it is probable that a die required annealing prior to lapping and then rehardening, but I have not located this specific point in the contemporary literature on the subject. However, there is positive evidence on the coins that the dies were occasionally lapped in attempts to repair or modify them. The Horned Bust die -- Obverse 4 of 1787 illustrated on page 385 -- is also a lapped die! In this case the lapping took place at just about the time that the crescent shaped chip first touched the bust. As a result numerous changes took place in the design detail, the most evident being in the hairlines just below the left ear. Prior to lapping there was substantial detail in this area, after lapping only the heavy hair structure remained. No doubt intended to remove or make the developing die break less noticable, the lapping failed in this but instead added emphasis to one of the most unusual die breaks on early American coinage -- a break that not only lengthens with development but also marches across the die at right angles to its apparent line of fracture, receding from the chin of the bust as it progresses. A number of other factors were also involved but I will save their discussion for a future article where we will present a series of photographs which permit this unusual die break to be viewed as in time-lapse photography.

Ned Barnsley has suggested that the Mutton Heads should be classed as two distinct varieties numismatically identified one from the other by different numerical designation. We wonder what our Patrons think of this suggestion? It is evident that naturally occurring phenomena such as die breaks or clicking marks should have no real bearing on the attribution scheme, but what about

changes that were intentionally man-made such as these two examples of the Mutton Head legends, which are readily evident, and those of the Horned Bust where the differences are much more subtle? The identical die used in different years received different designations in the Miller attribution scheme. And, hypothetically, a die used for a period of time and then changed by the addition of a single ornament would also be differently identified -- this may have actually occurred and we have not recognized the fact. Perhaps there are also dies so similar in structure that we cannot identify the product of one from the other. No doubt there are many more examples of man-made changes to dies that have yet to be recognized as to their true nature.

This is a rather profound question that requires discussion, so we have decided to present it as a Research Forum question, thus:

RF-41 Should the die variety attribution techniques now in use be modified or changed in some manner to recognize intentional man-made changes to dies that resulted in recognizable differences in the subsequent coinage? If so, how can this best be accomplished?

Finally -- with the exception of photograph (5) which is from the files of the American Numismatic Society, all of the photographs in this article were made by ye editor from specimens in the personal collection of the author. We are aware that some of you do not care for enlarged photographs, but ye editor elected to use these enlargements for the simple reason that these specimens are different from the usual Connecticut coppers, enough so that they have been awarded their nicknames over the years, perhaps not so much to designate the special feature the nickname implies as to say -- here is something different that deserves your attention, study it carefully, it has a story to tell.

JCS



LETTERS and TECHNICAL NOTES

A CONNECTICUT DOUBLE OVERSTRIKE

(TN-36)

● Richard Picker; Albertson, New York

I have a 1788 Connecticut 12.2-C struck over a 1788 Connecticut 4.2-R, which was originally struck over a 1785 Nova Constellatio 5-E (Crosby). It's the only coin I know of where two understrikes are visible and attributable, though the Nova attribution is very difficult to make out and be certain as to the variety.



AN X-RATED E.G.FECIT 1776 CONTINENTAL "DOLLAR".

(RF-35B)

● from Robert A. Vlack; Plaistow, New Hampshire

At one time I owned the Continental Dollar illustrated in my book (page 76) with the E.G.FECIT. Note the X in the upper right hand corner between the two circles and directly at the end of the gnomon of the sundial.

Editor's note: Bob's book is, of course, "Early American Coins" by Robert A. Vlack; Published by Windsor Research Publications, Inc., Johnson City, N.Y., 1965.



editor's notebook



Our sincere thanks to each of our Patrons for your response to our request for financial support for 1973. We sent our request to most of you, but not to all. We attempted to screen our mailing list so as to omit sending our letter to our new Patrons who have joined us during the past eight months, or so, and those of you who have made contributions voluntarily during the same period. If you have not yet responded, please do so, especially if you no longer are interested in receiving CNL so that we can make your copy available to someone else. With our limited budget it is essential that we keep our circulation restricted to those of us with an active interest in the Colonial and Early American areas of numismatics and related topics. Again - thank you.

JCS